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" 我的录像和摄影几乎都是同期做的，以直觉为主，跟音乐即兴，打猎，钓鱼的感觉差不多，常常都是扑面而来，伸手抓住；或者是在时空里撒个网，捞一把上来，看看有什么。这种说法似乎有点抽象，但对于我来讲，再合适不过了。"

I do my videos and photographys nearly at the same period. They are based on my intuition and improvised music. The feeling of hunting and fishing almost be the same and they often finds me, then grab it; or sprinkling a network in time space and take it out to see what it is. This argument seems a little abstract, but for me, it will be appropriate.

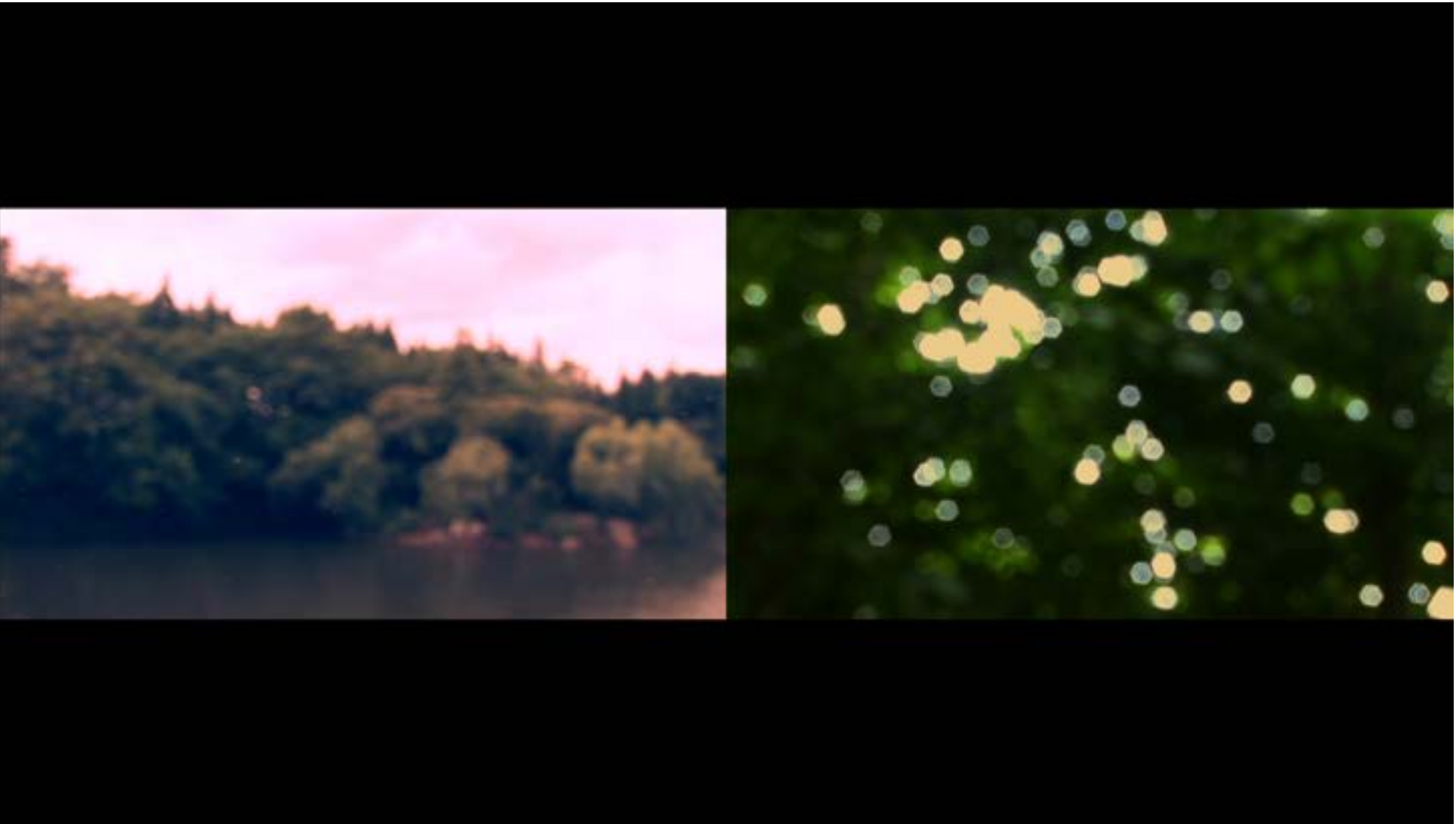


Dasein, 双屏录像, 16:9 画幅, 彩色, 10 分 36 秒, 2010

Dasein, Two screens video, 16:9 DV, Color, 10 mins 36 secs, 2010

" 如同这个录像的名字 , **Dasein** 是海德格尔哲学里的一个词语 , 意为此在 , 此时此刻存在等等的概念 . 我试图用镜头的推拉和虚实切换找到这种从时空之外看到自己存在的角度 . 背景的声轨是夏天呱呱噪的知了叫声 , 此起彼伏 , 连续不断得喊叫出活着的感觉 . "

As the title of this video, "Dasein" is a term from Heidegger's philosophy, indicating the concept of existence in this very moment. I try to slide the lens and switch the actual situation in order to find this kind of outside perspective on one's own existence. The background sound consists of the quack noises of cicadas in summer, which comes and goes together with a continuous shouting out of feeling alive.



Dasein
2010
双屏录像 | Two Screen Video
10'36"
Edition of 5

安静的房间 三屏录像 , 16:9, 高清 , 彩色 , 6 声道 , 18 分 53 秒 , 2012

A Quiet Room, Three-channel video, 16:9, HD, Color, 6 channels, 18 mins 53 secs, 2012

作者试图捕捉身体对于存在的感知，眼睛所能看到的景象即是世界在心
中的投射，在冰冻且带有陌生感的景象下，也许能找到自己的那个安静
的房间。

The artist attempts to grasp a sense of existence, the scene in her eyes is
the reflection of her inner world. In such a frozen and strange situation,
maybe that quiet room could be found by oneself.

“我想在冻僵的时候实验一把自己的头脑和身心，之前很多次想象过那
样的场景觉得也许会很接近内心平静而原始的出发点，所以想用皮肤和
身心去检验一下。”



安静的房间 | A Quite Room
2012
多路视频 | Multi- channel Video
18'53"
Edition of 3

" 这两件作品都代表了当时想尝试时空捕捞的一种状态。

当时有一个很清晰的捕捞企图，即时间是不是可以被身体所触摸，以及说存在究竟是不是可以像物质一样，是可见和可感知的，以及那种具体的身体的感觉是不是可以被采集和描述。于是在酷暑的时候拍摄了《Dasein》，想借着那股具体的强大热空气的触感去捕捞一下，看看最后出来的是什么。这个片子是先有作品素材，制作完成到最后才加的题目，想着我得到的感觉和 Dasein 的这种意思很接近，于是就用了这个名字，就好像为这种视觉感加了个标签，打捞似乎有所成效。然后在同年底，又心有所动，继酷暑的打捞之后，决定去冰冻的地方再试一次。有时候那种牵动心脏的感觉是无法计划的，可能随着一阵带着干雪的冷风吹到脸上了，你才发现那种活着以及生命的质感在头皮上打了个冷颤；亦或是那个闷热无风，知了在疯狂呱噪的夏天中午，整个人在那里象一块被压扁的奶酪，被一只巨大的无形的手死死压在那里无法动弹。 然而人为什么只有在特定的地方和环境下才能意识到这个感觉呢，事实上这种存在感难道不是无时不刻得一直围绕在周围吗，于是我眼前的一切都成了猎物。 ”



安静的房间 | A Quite Room
2012



Dasein
2010

To raise examples for randomly casting a net in my own space time , like Dasein in 2010 and following work A Quiet Room in 2011.

A lucid capturing endeavor was emerged that moment, if time could be touched by body, and if existence could on earth resemble material which is visible and perceptible, and if any sensation of this physically existed body could be assembled and elucidated. Hence, Dasein was filmed during the heat swayed summer, attempting to count on the perception of concrete powerful hot air to capture once, and find out what’s that eventually. Prior to adopt materials, the title of this film was added after all production accomplished, considering the definition of Dasein is approachable to the felling I have obtained, as if the visual sensibility has been titled and the salvage seems more achievable. Then, at the end of the same year, my heat flipped again, after the salvage after the hot summer, an attempt in a frozen area has been determined. Occasionally, heart affection can never be schemed, perhaps until a blast of dry snow blows on your face, you will realize a state of living and the texture of life shivering on your scalp; or that hot and stuffy summer afternoon suffocated with noisy cicadas, individuals like a chunk of flattened cheese firmly pressed by an enormous intangible hand. Nevertheless, why people only consciously notice the feeling under certain location and circumstances, in fact, isn’t the sense of existence surrounding us ubiquitously ever present? Thereupon, everything appears in front of my eyes are preys.

月，单路视频，16:9，高清，彩色，默片，20 分钟，2012

Moon, Single-Channel Video, 16:9, HD, Color, No sound, 20 mins, 2012

用高倍望远镜拍摄下 20 分钟的月球，纪录了 20 分钟。

This is a video about the moon moving for 20 minutes, takes with a telescope, just a recording of the moon for 20 minutes.

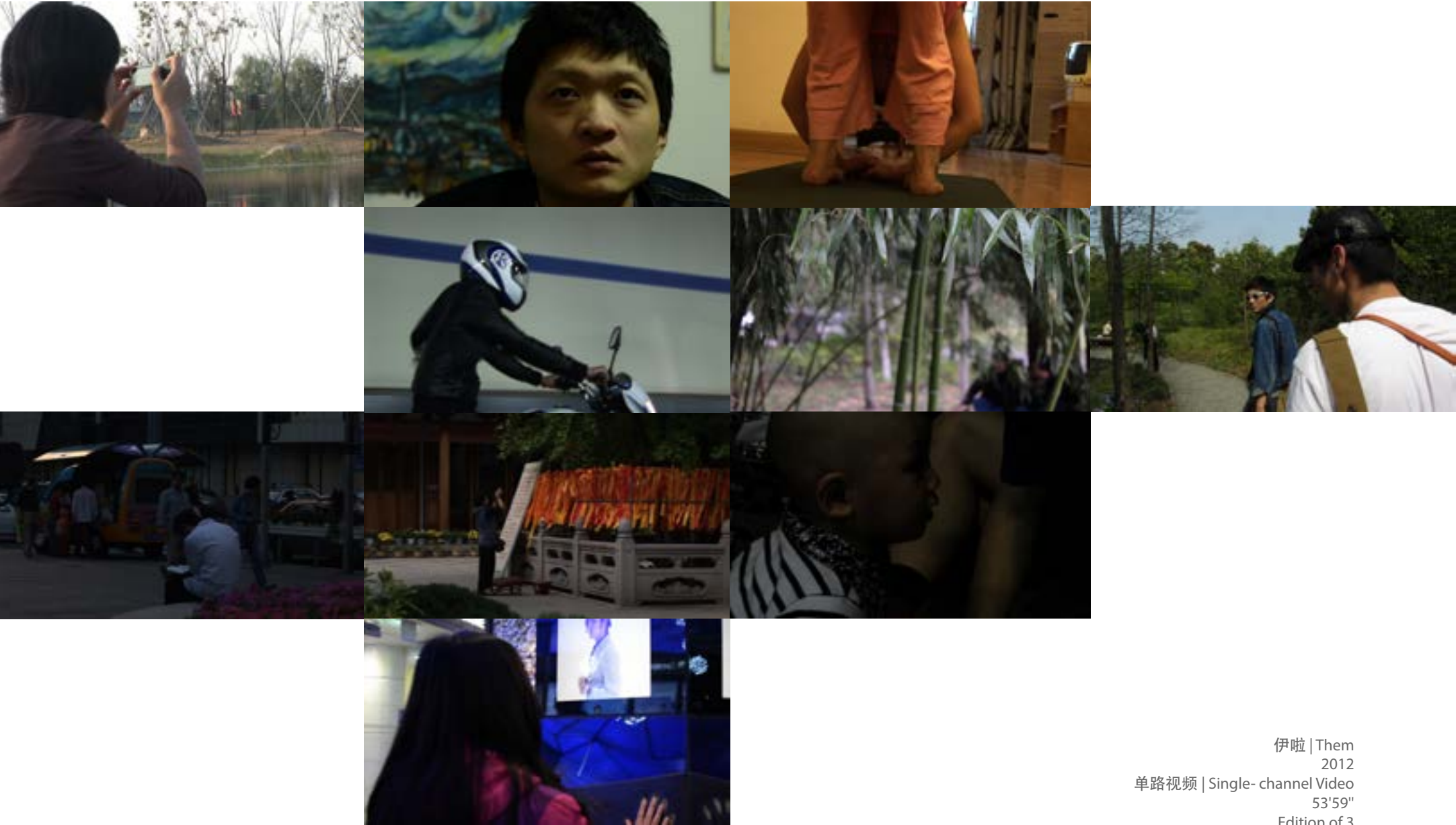


伊啦, HDV, 多屏幕装置, 53 分钟 59 秒, 2012

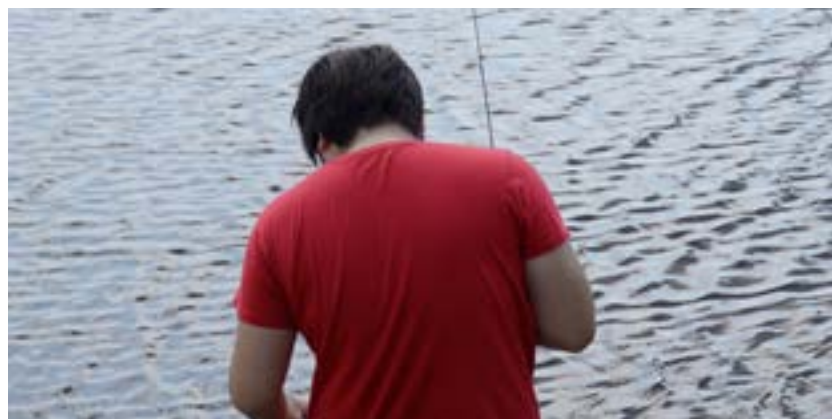
Them, HDV, Multi-screen installation, 53 mins 59 secs, 2012

录像由 10 位人物的生活片段截取而成, 本片基于最日常的素材, 从而表现出时间平淡流失的感觉.

This is a video about the moon moving for 20 minutes, takes with a telescope, just a recording of the moon for 20 minutes.



伊啦 | Them
2012
单路视频 | Single-channel Video
53'59"
Edition of 3



钓鱼，单路视频，16:9，高清，彩色，35 分钟 54 秒，2012

About Fishing, Single-Channel Video,16:9 HD,color, 35 mins 54 secs, 2012

几位年轻人去郊外钓鱼，钓了几乎一整天，觉得有些无聊。

Several young people go fishing to the suburb. They are fishing for nearly a whole day, then it gets a little boring.



钓鱼 | About Fishing

2012

单路视频 | Single- channel Video

35'54"



从高处拍摄了河面上流动的被反射的阳光，呈现出仿佛世事人物在时间中流淌的样子。声轨是拍摄同期采样的远处街上的噪音。

The reflected sunshine floating above the river, which is shot from the perch, looks like the worldly things flowing in the time. The noisy from the distant street is recorded to the soundtrack.

去向 | Whereabouts
2011
单路视频 | Single-channel Video
3'57"
Edition of 3

“把情绪都扔掉，把所有的蒙太奇都抛开，世界是什么样子的，我就记录他的样子。此后的一系列录像都完全没有了名字，以拍摄那天的日期为标签，试图把一切都消解掉，时间是不存在的，而存在也似乎是不存在的，这是一个没有什么必要去讨论的问题，我只想拍摄一下眼前的世界；他们在那里发生，我只是去打捞，去观看。”

Abandoned all emotions, along with all montage, I only record its appearance which world presents. From now on, a series of videos is no longer to be named but captioned as the shooting date, endeavoring to dispel everything. Time isn't existed but existence seems not existed either, which is a pointless issue to probe. The only thing I intention to do is filming the world in front of me; to salvage and observe when it occurs.

“说到这个时期的摄影，可以举例说《201209A》《201209B》《岛屿之间》…他们的思维模式和我在拍录像的时候并没有什么两样，如果你只能面对一幅画面并且持续只能看这一幅画面的话，我会把所有的能量都放到这一张底片里去，你得在一幅不会流动的画面里藏匿所有想象的可能性，这是非常好玩且有挑战的一件事。摄影和录像的同步进行已经是我很久以来的工作习惯，一个是切片式的静态，一个是如同静态般的动态，其实两者并没有什么差别，无非是物理层面上长短的不同，在这里，摄影和录像对我来说是一样的。”

Speaking of the photography in this epoch, citing 201209A, 201209B, Between islands...compared their thinking pattern with mine during filming isn't noticeable distinguished. If you would only confront an image and constantly view it, I will converge all energy into its negative film, you have to assume all possibilities hidden from the concreted picture, which is joyful and full of challenge. Simultaneously practicing on photography and video is my long-term working habit, a sliced static statement, a motionless liked dynamic status, the both emerge unremarkable discrepancy, merely a differentiation of physical length. To this extent, photography and video are undifferentiated to me.



岛屿之间 | Between the Island
2012
摄影 | Photograph
65x 76 cm (in 9 pieces)



岛屿之间 | Between the Island
2012
摄影 | Photograph
65x 76 cm (in 9 pieces)



2012/09/B
2012
摄影 | 哈内纸微喷
Photograph | Hanney
mico jet paper
50.80*60.96 x 4 pic.



2012/09/B
2012
摄影 | 银盐黑白
照片
Photograph |
Gelatin silver print
71x 82 cm



2012/09/A
2012
摄影 | 银盐黑白照片
Photograph|Gelatin silver print
52x 70 cm



录像 NO.20130921, 单路视频, 16:9, 高清, 彩色, 默片, 7 分 59 秒, 2013

Video NO.20130921, Single-Channel Video, 16:9, HD, Color, No sound, 7 mins 59 secs, 2013

模拟一个孩子的主观镜头, 凝视溪水中的小鱼。

Stimulating a subjective lens from a child's view, who is gazing at the small fishes in the stream.



录像 NO.20131015, 单路视频, 16:9 高清画幅, 彩色, 双声道, 10 分 04 秒, 2013

Video NO.20131015, Single-Channel Video, 16:9HDV,color,dual channel, 10 mins 4 secs, 2013

本来想去录芦苇丛中的风声的, 无意间拍下了来旅游的人们。

Originally, the artist would like to record the sound of wind in reeds; however, the tourists have been shot inadvertently.



录像 NO.20130429, 单路视频, 16:9, 高清, 彩色, 默片, 17 分 46 秒, 2013

Video NO.20130429, Single-Channel Video, 16:9, HD, Color, No sound, 17 mins 46 secs, 2013

缓慢的移动焦距拍摄落满植物的庙宇地面，空气因为和时间的摩擦而有了存在的感觉，蜘蛛像一丝不苟的机器一样在织它的网，以及若干散步经过一座古桥的人们。在这些元素里声音被故意抽离掉了。然后这种静默的图像流动就出现了意想不到的效果。

This video slowly moves its focus on the temple ground that is covered by plants. Because of the friction with time, the air captures a sense of presence. The video consists of several images, such as a spider weaving its web meticulously and several people walking past an ancient bridge



录像 NO.20130716, 单路视频, 16:9, 高清, 彩色, 默片, 30 分, 2013

Video NO.20130429, Single-Channel Video, 16:9, HD, Color, No sound, 30 mins, 2013

拍摄并拼凑了几个简短的瞬间，机械得把时长掐在一分钟并重复了三十次成为一个 30 分钟的录像，仿佛一个精确的计时器在循环重复相同但又似乎连贯的场景，像一个走不出去的时间漩涡。

The video is patched together of a few brief moments, the length of one pitch consists of only one minute, whereas with a 30 times repetition it becomes a video work of 30 minutes. It looks like an accurate timer always repeating the same scene, but still seemingly coherent, like a never-ending time spiral.



录像 NO.20130802, 高清, 默片, 12 分 40 秒, 2013

Video NO.20130802, HD, No sound, 12 mins, 40 seconds, 2013

录像拍摄了暴雨前风起云涌的过程, 抽掉了环境的声音之后, 图像的流动制造了陌生的观察体验, 但有一种说不上来又非常熟悉的类似不安或者恐惧的感觉。

This video shows a moment of gathering clouds, driven by the wind just before the storm is surging. After removing the sound environment, the flow of changing images creates a strange observation experience. However, there is difficult expressible feeling similar to uneasiness or fear.



录像 NO.20130920, 单路视频, 16:9, 高清, 彩色, 默片, 05 分 24 秒, 2013

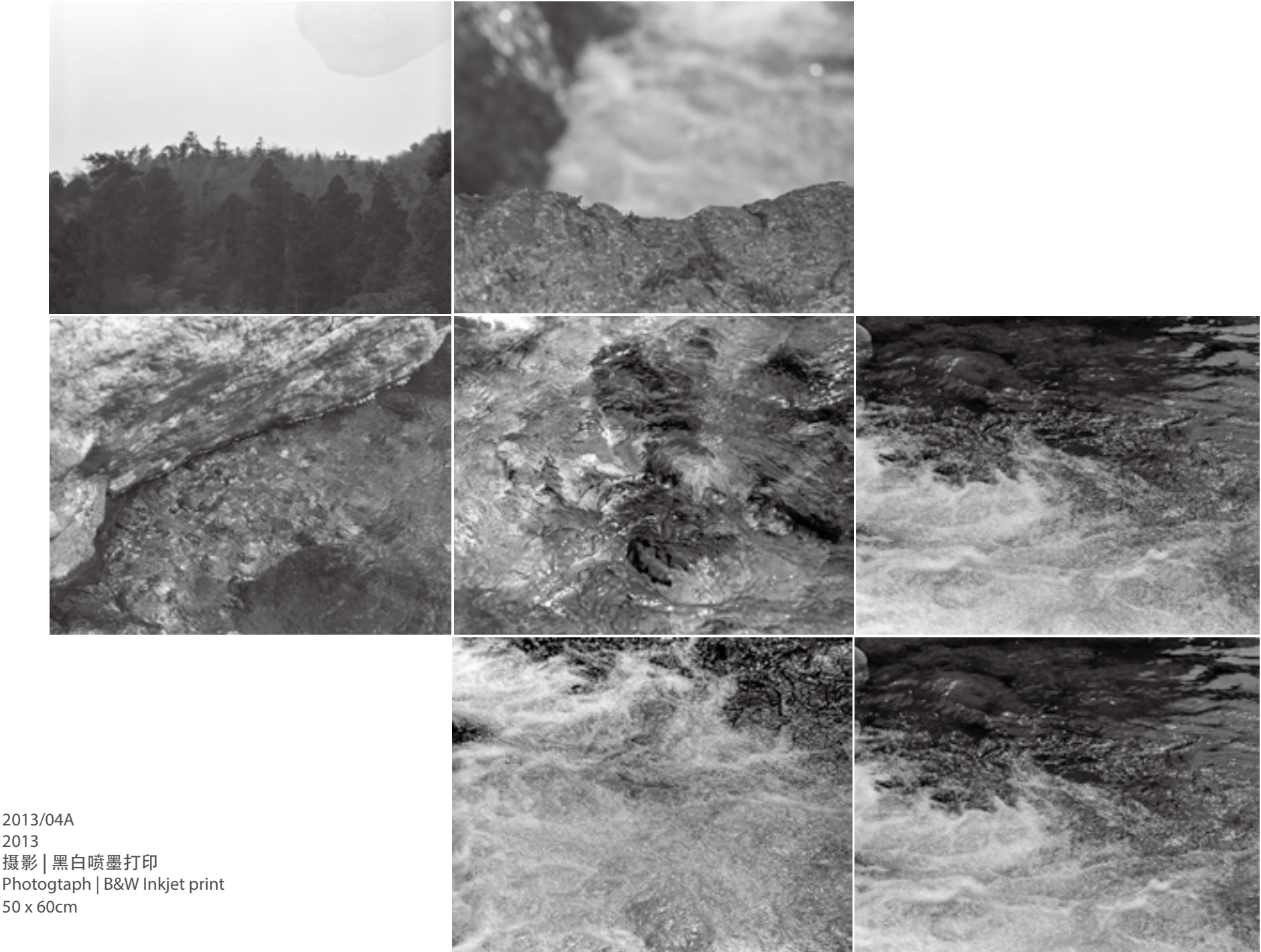
Video NO.20130920, Single-Channel Video, 16:9, HD, Color, No sound, 05 mins 24 seconds, 2013

用一个固定的镜头拍摄了雾气中的植物。

The artist uses a fixed lens in order to shoot the plants in the fog.

“2013 年的摄影《201304/A》《201304/B》《201305》《2014my
super models》…其实都来自于再平凡不过的生活，一切都只是恰好
在周围，我不想去猎奇或者制造安排，我只想把那些观看的秘密藏在
画面里，等着为之发呆并不小心开启了那扇门的目光。”

201304/A, 201304/B, 201305, 2014my super models filmed in 2013...in
fact all resourced from the mundane life, coincidentally everything
around me, I do not intend to sensationalize a drama or manoeuvre a
scene, I only desire to camouflage the viewing secret into the image and
wait for that sight after someone who stares blankly but accidentally
unsealed that door.



2013/04A
2013
摄影 | 黑白喷墨打印
Photogtaph | B&W Inkjet print
50 x 60cm

“这种关于等待和观看的意图几乎可以放在近年所有的摄影作品里。如果你看到的只是我拍摄的植物，我一定藏匿了它的性格，灵性，和所经历的故事，你对着它发会儿呆，相信就能发现，找到这个世界隐匿的秘密并不难。我想我所感兴趣的是去找到那个开关。”

The interpretation almost apply to all recent photography portfolios. If you only capture the plants I shot, I must hide its idiosyncrasy, spirit and all experienced narratives, you gaze at it for a while, surely believe it's not difficult to unearth world hidden secret. I speculate my interest lies in searching the door.

2013/04B-17
2013
摄影 | 彩色喷墨打印
Photogtaph | Color Inkjet print
60 x 50cm





2013/04B-15
2013
摄影 | 彩色喷墨打印
Photograph | Color Inkjet print
60x 50cm



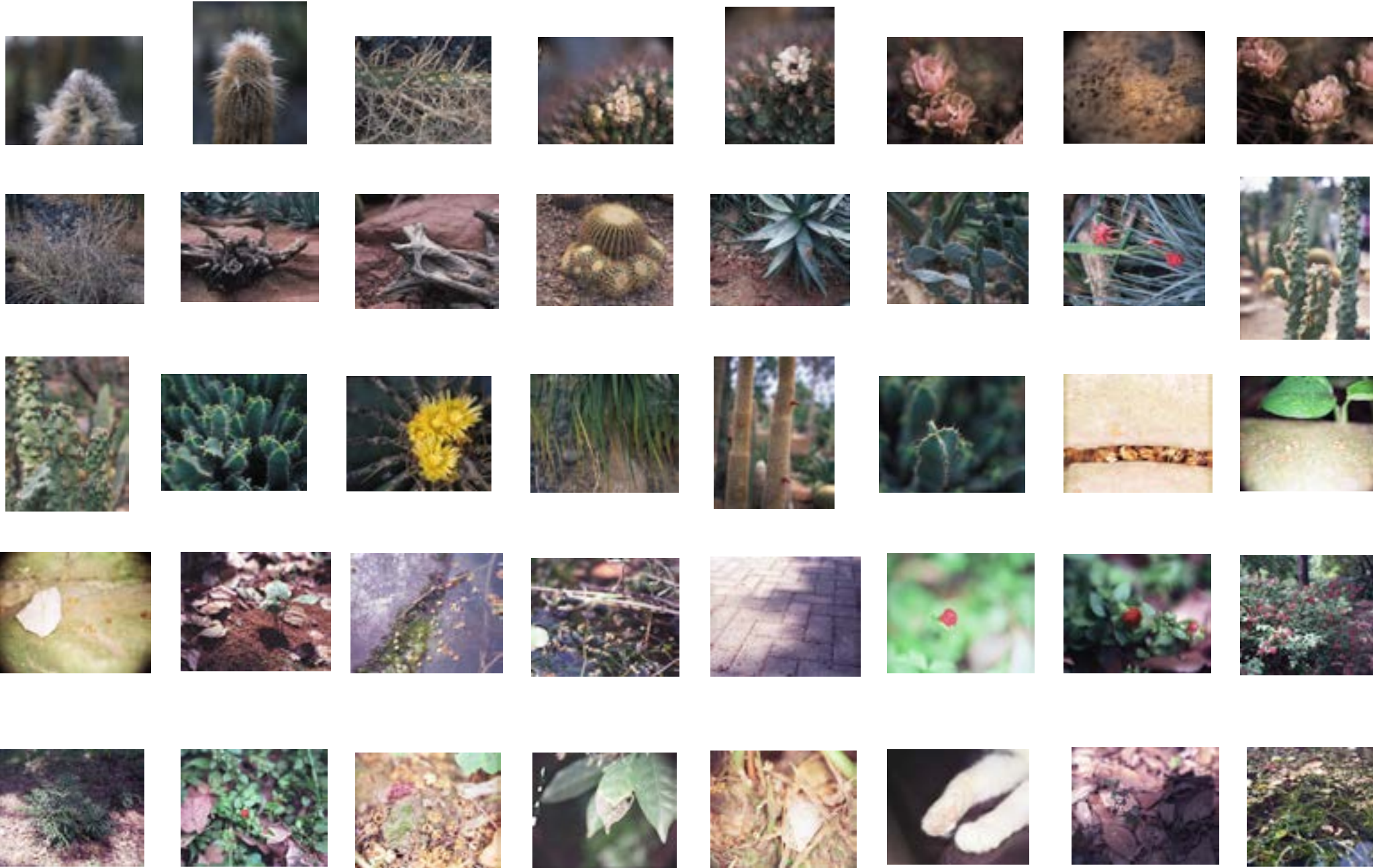
2013/05/10 &11
2013
摄影 | 彩色喷墨打印
Photograph | Color Inkjet print
30x 40cm x 2 pic



2013/05/07
2013
摄影 | 彩色喷墨打印
Photograph | Color Inkjet print
30x 40cm



2013/04/B
2013
摄影 | 彩色喷墨打印
Photograph | Color Inkjet
print
30x 40cm x 4 pic



My Super Models, 摄影, 彩色喷墨打印, 45-35 cm. 2014
 My Super Models, Photogtaph, Color Inkjet print, 45-35 cm,2014

“我一直以来都是一个用直觉和体感工作的人，即使本性中冷静理性得记录着这个世界，但仍然是仿佛在水面上跳动着摄影机，有时候升起来有时候沉下去。这个和现在大家用手机拍照的原理其实很象，有时候你把镜头对着世界，有时候你把镜头转向自己。

2006 年之前我的镜头大多对着自己（这个在作品年表以及之后的文字中会提到），后来我转向对着别人，但再之后我的身体发现，无论对着别人还是自己，眼睛看到的東西俨然是内部反射出来的内容，完全是一面镜子。

在从 2005《下午四点》醒来之后，我的作品里出现了眼前的时光和人物是多么无聊的《郊游日》；然后是《我爱夹竹桃》《LadyLady》《无题时光》《到海边去》《看鸟》……记录着现实中周围人的生活，没有完整的叙事，只断断续续得切下一段时间，记录着他们，摄影机对我来说如同手里的魔镜，时常拿出来看看大家都在干什么。”

I claim myself always manipulate the instinct and perception to work, even though innate rationalized to record the world, always perform as if a leaping camera on the surface of water, sometimes it ascendants also descendants. The theory corresponds to nowadays when public to photograph with their smart phones, you adjust the camera lens to the world sometimes yourself.

Before 2006, my lens almost only focus on myself (this series will be stated in filmography and following scripts), then I turn to other people, ultimately my body recognizes that everything eyes captured reflect the antithetical content no matter others or yourself, a mirror utterly.

Waken after from A Snap in the Afternoon in 2005, mundane time and figures appeared in my work, a boring Travelling Day; then I Love Oleanders , LadyLady,Untitled, Oh, Beach, What Are You Looking At... archived personals’ lives in reality with scattered narratives. Only intermittently documents a fracture of time, I can peek through camera which plays role of magic mirror to spot people’s activities whenever I want.

郊游日，单路视频，16:9 画幅，彩色，20 分 06 秒，2006

Travelling Day, Single-Channel Video, 16:9Hdv, color, 20mins 06 secs, 2006

秋天阴雨，眼前的一切都铺下了冷冷的色调。一伙人去太湖边郊游。从早到晚都在湖边游来荡去，啤酒、烟、玩笑、无聊的游戏和对白一直持续着。

Travelling in a raining day with freeze feeling. Walking along the Taihu Lake with beer, cigarettes, jokes, boring games and dialogues in a whole day, and will not stop...



我爱夹竹桃， 单路视频， 16:9 画幅，彩色， 22 分钟， 2007

I Love Oleanders, Single-Channel Video, 16:9HDV, Color, 22mins, 2007

“这部录像之所以用《我爱夹竹桃》命名，是因为在我的记忆当中，上海一整年里有大部分的时候，路边和公园都开着大片的夹竹桃，看上去虽不怎么漂亮但大片簇拥在一起又格外显眼。夹竹桃的汁液有毒性，折断的时候会流出白色的液体。就如同身在这座城市里散布着的大片人群，日复一日的重复生活，上班，下馆子，喝酒，抽烟，熬夜，男男女女……身心在变得麻木和充满烟酒电脑的毒性。影片通过对一个平常周末聚会的拍摄，反映了生活细碎的一面。仿佛一切都归于平凡，血液也像夹竹桃的汁液一样，变成无色无味却略带微毒而哀伤的味道。不知道该怎么形容这种日常的感觉，或许每个生活在都市里的人都能有些共鸣。”

This video is named "I love oleander", because from the artist's perspective, the sides of the road and park are open tracts of oleander almost over the whole year in Shanghai. The humble but large flowers crowd together and are particularly conspicuous. Oleander's sap is toxic, when breaking it, a white liquid can effuse. It seems like a large crowd of people is scattered in the city, repeating their daily life in the following way: working, eating, drinking, smoking, staying at nights, men and women become numb and toxic is caused by cigarettes and computers. Through capturing a normal party at weekend by video, trivial life can be reflected. As if all attributable can owe to the ordinary, blood like the oleander sap, colorless and tasteless but slightly sad. It's difficult to describe this feeling, but perhaps everyone living in this city feels the same.



我爱夹竹桃 | I Love Oleanders
2007

单路视频 | Single-channel Video
22'

Edition of 3

Lady Lady , 单路视频, 16:9 画幅, 彩色, 21 分钟 12 秒, 2006

Lady Lady, Single-channel Video, 16:9 HDV, Color, 21 mins 12secs, 2006

单身白领女子去香港旅游,住便宜的旅馆,买打折的优惠商品,一个人去逛迪斯尼,自己给自己拍照;在澳门也是如此,不和谁说话,只是默默的游玩,很开心的样子。

The single white-collar women travels to Hong Kong, lives in cheap hotels, buys discount goods, and goes to the Disneyland alone, takes photos by herself. The same situation in Macao. She does not talk with others, just wonders by herself and looks very happy.



无题时光，单路视频， 16:9 画幅，彩色， 34 分钟 32 秒， 2009
Untitled , Single-channel Video, 16:9Hdv, color, 34 mins 32secs, 2009

“记录了一些 0809 年里琐碎的生活片段，比较主要的是拍摄了父亲的几个好友带着现在已患老年痴呆的旧识去奉贤散步吃饭的片段，朋友晚上聚餐和在酒吧闲耗，以及儿子出生后的点滴。生活慢条斯理的延续着，没有什么令人兴奋的地方，只是淡淡的不停歇的流淌 ……”

The video is made between 2008-2009, records a few friends of the artist's father bringing an old friend who has Alzheimer's disease to Fengxian for a walk, to a meal, then to a feast and finally to an entertainment bar. Moreover, there are some sequences that show the time after the birth of the son. Time goes by quietly, but life still continues.



无题时光 | Untitled
2009
34'32"
单路视频 | Single- channel Video
Edition of 3



到海边去， 单路视频， 16:9 画幅，彩色， 29 分钟 26 秒， 2009

Oh, Beach, Single-Channel Video, 16:9HDV, Color, 34 mins 32secs, 2009

“周而复始不停得做同一件事情，推倒重来我乐此不疲，我乐此不疲，我想我的一生只是在做同一件事情，周而复始不停得做着，同一件事情，我乐此不疲周而复始不停得做着，同一件事情，我觉得累但是不能休息。”——节选自陆晨的诗《七个忧伤的小矮人》

From the beginning to the end and return to the beginning, handing the identical matter, broke it and start from the beginning, I am enjoying, always enjoying, I thought that my life repeatedly is handing the identical matter, repeatedly without gap. Handing the identical matter. Always enjoying and repeatedly handing the identical matter, without gap, I felt tired, but will never quit...

看鸟，单路视频，16:9 画幅，彩色，15 分钟 15 秒，2010

What Are You Looking At... , Single-Channel Video, 16:9Hdv, color, 15 mins 15secs, 2010

“站在湖边，看鸟、喂鸟、看风景的时候，你究竟在看什么”

Standing on the bank of lake, looking at birds and feeding birds; when you are seeing the scene, what are you looking at...



诸多续：夏秋乱，摄影，彩色喷墨打印，2011

Numerous Continuation: Summer Autumn Chaos, Photograph, Color inkjet print, 2011

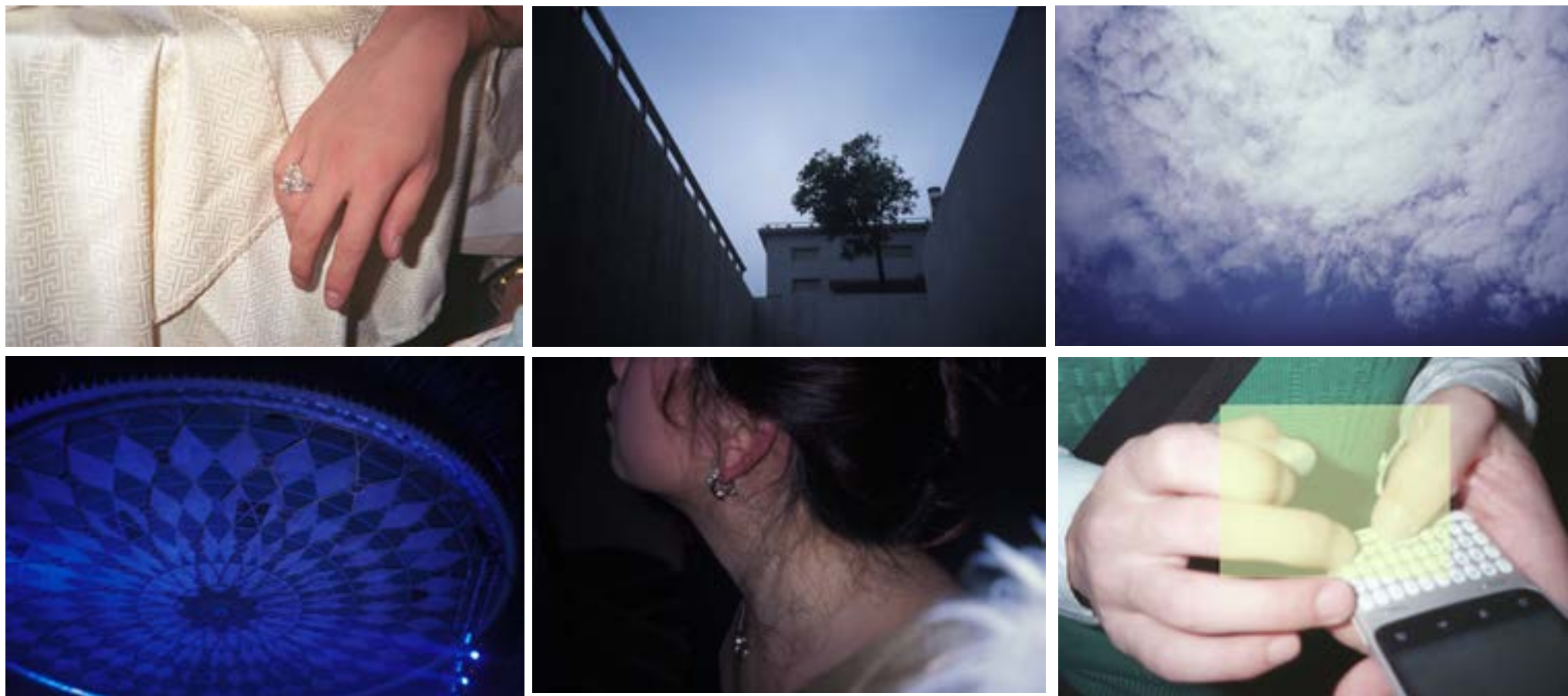
" 这个过程一直持续着，大概到 2010 年，同期也拍很多照片，有对时间的观测，也有日常生活里的人，但也是出离在外的拍，仿佛我的头脑和身心都在隔空的地方，而挑竿伸得长长得，钻进这个世界里去按了很多下的快门。"

Until 2010, I took photographs at the corresponding period, targeting to inspect time or figures from routine life, yet alienated from the ordinary scene as if mind and physical body are isolated, only an extended stick stretched out, then sneaked into the world and frequently pressed the shutter.

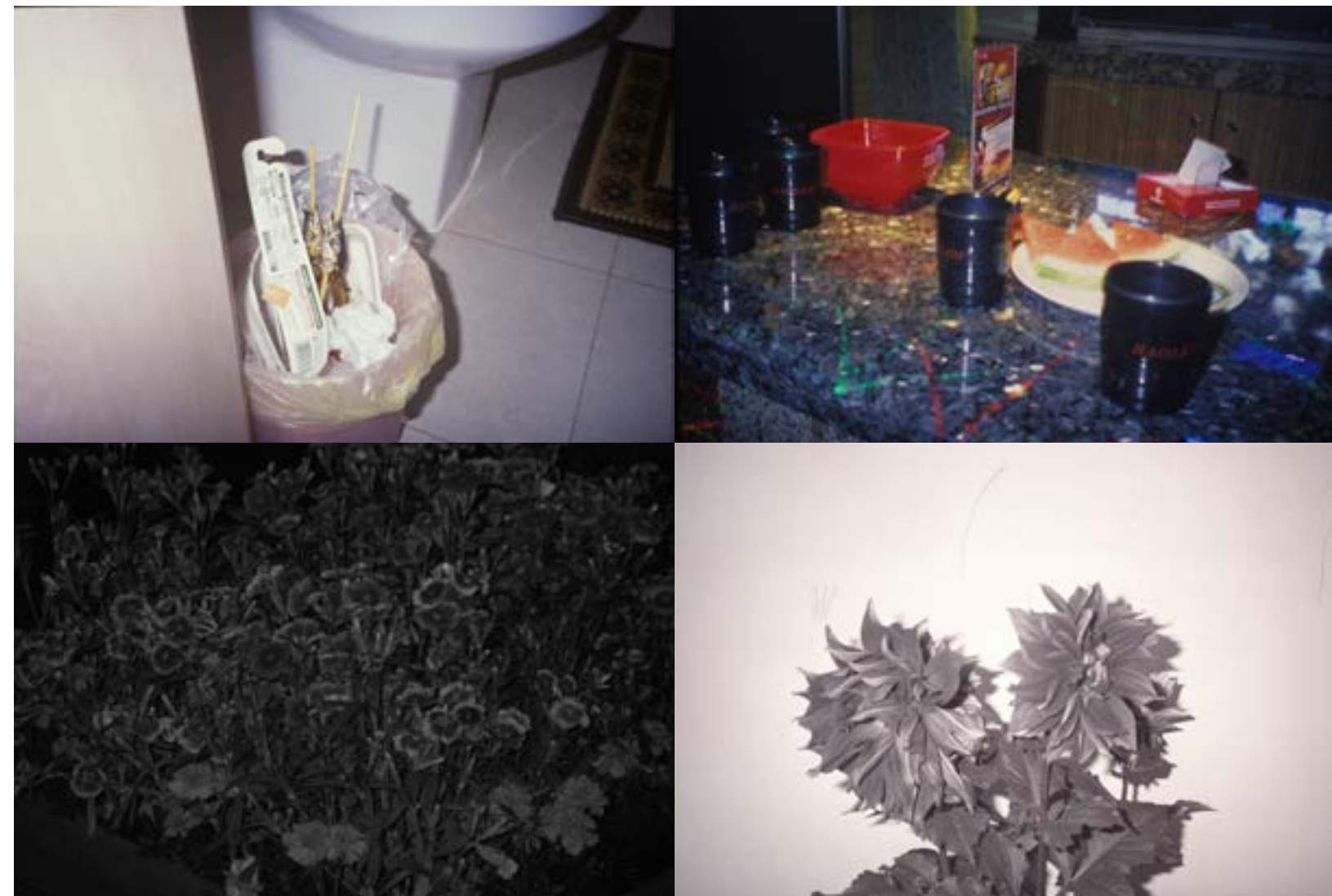


" 诸多，梁玥个展”，证大当代艺术陈列馆，上海，2011 年。

"Numerous, LIANG Yue solo exhibition", Zendai Contemporary Art Exhibition Hall, Shanghai, 2011



诸多续：夏秋乱 | Numerous Continuation: Summer Autumn Chaos
 2011
 摄影 | 彩色喷墨打印
 Photogtaph | Color Inkjet print
 60x 90 cm x 6 pic



诸 多 续：夏 秋 乱 | Numerous Continuation: Summer Autumn Chaos
 2011
 摄影 | 彩色喷墨打印
 Photogtaph | Color Inkjet print
 60x 90 cm x 4 pic

" 生活是运动着的，所以思维当然也会不断跳跃，我的跳跃周期其实可以在我的作品年表里被清晰的找到，并提取出来。这对于了解自己，观看自己是一个不错的参考，大部分时间，我会像观察别人一样观察自己。"

Life lies in movement, therefore, thinking surely can't be nonstop leaping, my leaping cycle can be funded and extracted distinctively. It's a decent reference to apprehend and inspect myself. Most of time, I observe myself like perceiving others.

" 继 2010 — 2013 这些持续用镜头跟自己的探讨之后，我逐渐加入了一些非常细小的叙事或者波澜，也算是某种尝试。对于摄影机语言的实验是要不断实验下去的，如果不做出来，就不会知道出来的是什么。"

Following the 2010-2013 with my photographic study, I gradually add min-narration or raise billows. It can also be regarded as with trials. The continuation of camera language experiment is necessary. If you do not do it, you do not know what it is.

于是 2014 年的作品, 《20140417》, 生命以春天臭水河里躁动的鱼卵的方式来出现; 《20140706》飞游故宫, 是为北京箭厂空间特意制作的一个录像, 平淡中透着某种荒诞, 而这种荒诞也只是司空见惯的在那里每天被几万人所经过, 并且乐在其中; 2014 年 8 月份跟福特汽车团队一起去阿拉斯加破冰之旅的纪录片《201408250903 的旅行者》是一部完全偏离了正常纪录片模式的记录片, 我不知道它是什么, 似乎像个游记, 但又因为自己是个参与其中的人, 于是那种隔空的感觉在这个片子里似乎消融了, 并且深深的乐在其中, 跟飞游故宫的人没什么两样; 以及《20141023untitled》在德国汉堡驻留期间, 为了研究和探讨一个永远不知道也看不懂她在做什么的伟大艺术家 Hanna Darboven 而做的研究录像。于是乎这种随机和即兴的感觉让我非常为之痴迷, 不断的面对任何发生在眼前的事情, 或者扑面而来的讯号, 让作品的出生完全成为了一种没有预料的东西, 我想我真正开始踩着我的 wonderland 的步伐, 以一种飞翔的状态进入了我的摄影机, 并且在飞翔的途中, 还偶尔做了一个非常具体的尝试, 试图把原本要削减的情绪用一种过度发散的方式自动消解掉。

When it comes to 2014, “20140417”as an example, life start with restless eggs in the stinking river in spring; the video “20140706”-Fly to the Forbidden City is specially made for Beijing Arrow Factory, insipid but ridiculous. This is common but there are ten thousands of visitors go through and they never bored every day.

The documentary “The Tourists 201408250903” was recorded in August 2014, when I traveled to Alaska(ice-breaking tour) with Ford motor team. It is completely distinct from other normal documentary, I do not know what it is. It seems like a travelogue, but I also participated in, the feeling of being isolate melt in the video and I was deeply enjoyed, the feeling as same as Fly to the Forbidden City

"20141023 Untitled" studied and discussed a misunderstanding and abstruse video works of a great artist- Hanna Darboven, when I resided in Hanburg. Consequently, I was addicted to this sense of random and extempotaneous feeling, to confront everything happened or upcoming things, and works become unexpected things. I think I really start to enter into my wonderland (my camera) step by step with a flying state, occasionally, a specific experiment has been made during this process. An attempt by me to relieve feelings in a transient and emanative manner automatically dispelled.



录像 20140417, 单路视频, 16:9, 彩色, 有声, 8 分 55 秒, 2014
Video No. 20140417, Single-Channel Video, 16:9, Color, Sound, 8mins 55 secs, 2014

春天的河道里, 密密麻麻得飘着红色的刚孵化的鱼卵, 河道附近, 除了鱼卵小鱼和漂浮着的垃圾泛着生机, 其他地方都一幅没精打采的样子。

The mass of red hatched fish eggs floating on the spring river. The other places are dead-alive, except fish eggs,tiddlers and floating rubbishes in the river.



录像 20140706，单路视频，16:9，彩色，有声，10 分 28 秒，2014
Video No. 20140706, Single-Channel Video, 16:9, Color, Sound, 10mins 28 secs, 2014

为箭厂空间项目创作的录像，拍摄了箭厂附近，时间在各处流过的样子，将白天的时光呈现在晚上的空间橱窗里播放，好像藏在胡同里治疗失眠用的角落。

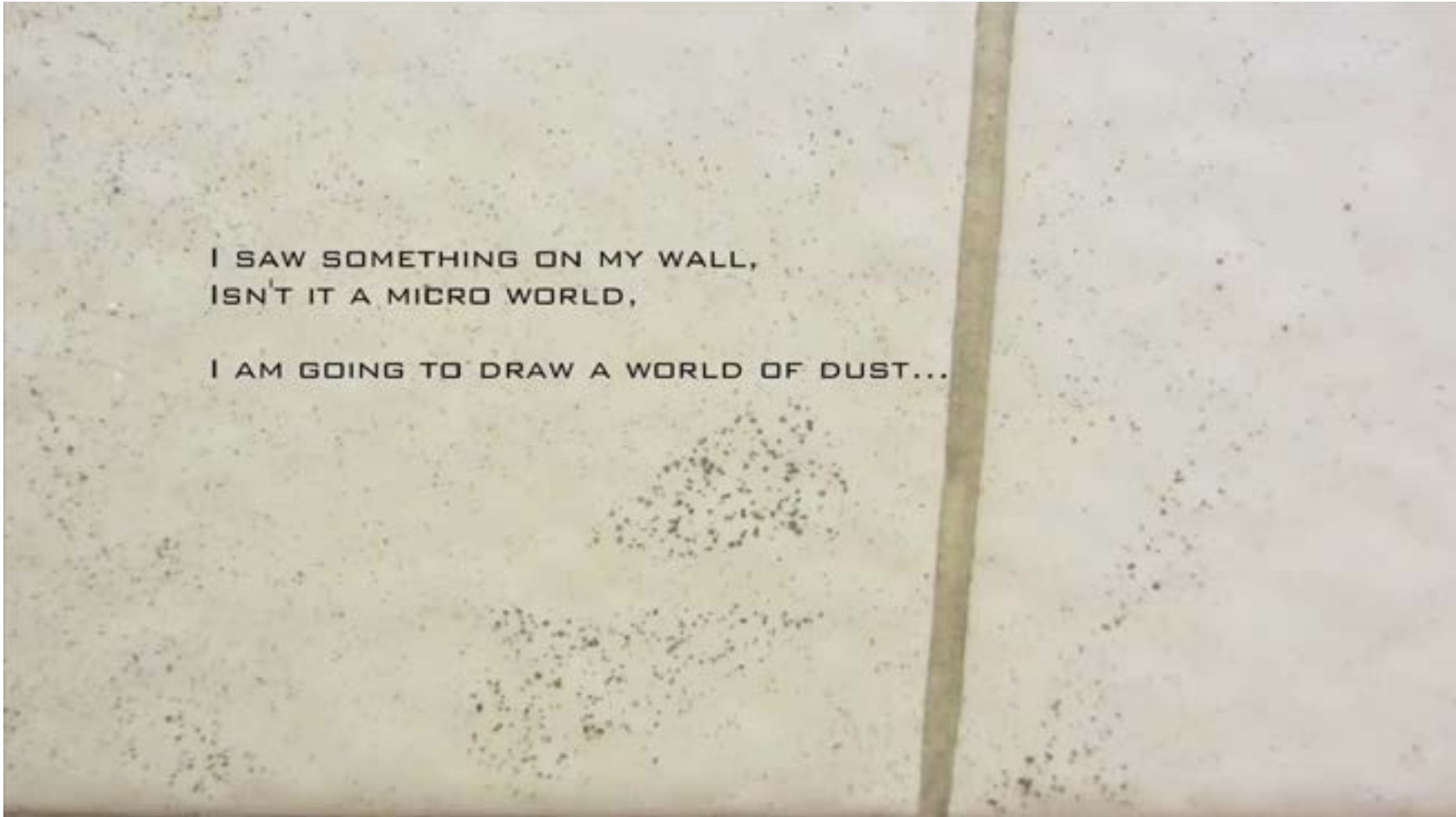
The video is dedicated to Arrow Factory, it pictures scenes around the Arrow Factory with time. The video that recording the daily time is transmitted in the space window in the evening, as if a corner hidden in the alley is a treatment for insomnia.



录像 201408250903 的旅行者，单路视频，16:9，彩色，有声，36 分，2014
Video No. 201408250903, Single-Channel Video, 16:9, Color, Sound, 36mins, 2014

参与福特汽车探险之旅期间拍摄的记录式录像，既不是纪录片，也不象游记，抱着惯有的旁观视角的我拍着拍着竟也被这种旅游本身跑路的感觉所打动，自动调换成煽情狗模式。

A recording video has been comprised when I took part in Ford motor adventure tour. It is neither a documentary film, nor a travel. Like always, I took pictures as a spectator, however, the mood of traveling finally struck me and I shifted into a sentimental mode.



录像 20130920，单路视频，16:9，彩色，有声，25 分 34 秒，2013

Video No. 20140920, Single-Channel Video, 16:9, Color, Sound, 25mins 34 secs, 2013

在汉堡驻留期间，为了研究和分析著名艺术家 Hanna Daboven 的作品而拍的一个录像和一些纸上即兴绘画作品。

A video and some improvisational paper works have been made, which aimed to research and analysis the works of famous artist Hanna Darboven, when I resided in Hamburg.

“我出生在上海，大部分时间住在上海，然后做一些从脑子里蹦出来的，或者是基于那些发生在眼前的事物所萌生出来的工作。因为所使用的媒介大多为摄影机或者照相机，我基本上被称为影像艺术家，但其实我什么都可能去做，我对眼前的一切感兴趣，除了之前一直非常得热衷于做一个观看者之外，并越来越多得打算参与其中……”

这次要参展的作品是一个录像，拍摄了我试图重新捕捉一次凌晨在城市公路上开车的经历。事实上，没有一次经历可能被重制和复制，我只能试图接近当时的所见和所感。本片是这样的，一个凌晨，我驾着车，试图以不断前进和游弛的状态去发泄掉些郁积的低落和沉闷感，也许只是一时兴起或是生理性低落作祟，时快时慢得驾驶在凌晨的上海高架路上毫无阻碍感，有种气球里的气被放掉的通畅，而行到差不多五点十七分的时候，两边的路灯全都熄灭了，眼前的世界完全变成黑色蓝色和白色，楼宇变成了黑色的城市墓冢，空气变成了暗蓝色且不失通透，地上的白色划线变成了神秘流动且浮出地面的条状生物，我回想起来仍不能确认这是否是真实的还是幻觉，因为我在之后的很多个凌晨装备好摄影机，掐好时间，但没有一次抓到当时的那种感觉，然而无论如何，我现在觉得，要重复它是无意义的，我用一样的方式去机械得重复它其实也得到了另一个独一无二的结果，所以你们将看到的本片是它本身，并不是那个我试图描述的重复，嗯，希望你们能有耐心看看这个《Driving in the morn kill Desperation》，但也可能你们一点也看不下去，那么恭喜你，也许你心情正好，一点也不需要去放松一下……”

凌晨驾车杀死绝望 | Driving in the Morn Kills Desperation

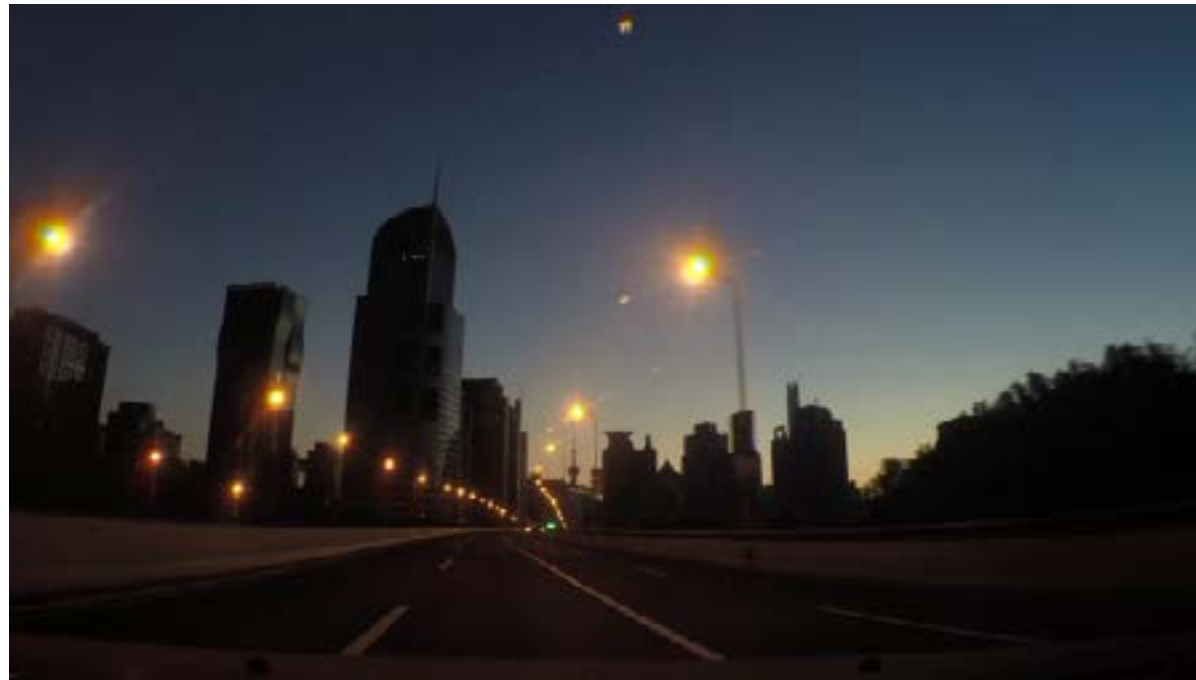
2014

单路视频 | Single-channel video

23'

Edition of 5





I was born in Shanghai and mainly live here as well. I do some works when ideas suddenly come into my mind or what happened I experienced. Basically, I was described as video artist, because the media I mostly used were DVs or cameras. In fact, I am possible to do everything. In other words, I was interested in everything I have seen and I really wonder to take with it , except I used be a viewer.

I would like to present a video work this time, which I captured a moment that I drove my car on the road in the early morning. Actually, there is no experience can be duplicated and copied; I can only try to access what I have seen and felt. The description of this video shows below:

Once early morning, I attempt to drive and gallop on the road so that venting my smouldering turndown and depressing loss. Maybe it's just my whim or my period forced me to do like that. It is extremely feel good to drive on the highway in Shanghai in the early morning, the speed sometimes fast and sometimes slow without any block, the feeling seems like you blow air off a balloon. When I drove nearly 5:17am, both sides of the street lights turn off. Then, the world in my sight completely turned black, blue and white; buildings became tombs in black city; air got dark blue and penetrating; white lines on the ground turned into a mysterious flow of strip. When I remind it, I still uncertain that this is real or my illusion, because I never catch this feeling again after that time when I set my camera equipment up in early mornings. However, it is pointless for me to repeat it again. If I used same way to repeat it mechanically, I actually can achieve another unique result. Hence, you will see the video itself rather a repetition that I described before. Anyway, I hope you could watch this video--Driving in the Morn Kill Desperation with patience. On the contrary, if you don't want to go through it anymore, Congratulations, maybe you are in good mood and don't need to relax any longer...

附录 1999- 2005

Appendices 1999-2005

2002 年之前

是属于最初的录像和摄影的创作阶段，对于视觉上的摸索从个人体验出发，比较多的关注自己的感觉，完全沉溺在个人世界里

录像典型之作，

《这是一个秘密》，《点点》，《最快乐的冬天》，《天光》，《明天天气会好吗……》（三荧幕）

基本都有一些简单且片段式的叙事性…

《明天天气会好吗……》，作为一个关注自身情绪和感受的极致，把自己在城市里生活着的感观冷静的记录下来，并且结合着主观视角，像脚边的枯叶一样散乱得四处飞扬。

摄影

《离子》，《立立的下午》，《莫尔斯码》，和录像的表现手法一致，都潜藏着片段式的叙事；

比方说《离子》，是因为在喝牛奶的时候看到杯中的倒影，于是拍摄了牛奶里的人影，试图想象着告诉自己，在纯白的倒影里能看到自己的灵魂。

《立立的下午》，照片里总有两个同时出现的女生，一个大概二十多岁，一个是个小小姑娘，事实上这两个女生是同一个人在不同时光里出现并重叠在相同的地方，并且总在彼此的附近而不自觉。

《莫尔斯码》，见其名字就知道是一种密码，照片里的人在打着一种无人知晓的灯语，整个就是一个秘密，谁都可以以自己的方式去猜测和解读。

Before 2002

The videos and photographs before 2002 were my early works, the vision was from my personal experience, paying more attention to my own feelings and I was totally addicted into my own world.

The representative works include It's a Secret, Dian Dian, The Happiest Winter, The Light of Sky, Will the Weather be Fine Tomorrow (Three screens video)

Basically, they are some simple fragmentary narrativity...

Will the Weather be Fine Tomorrow, as a concern of my emotions and top feelings, calmly recorded the perception of my city life. From subjective perception, it seems like dead leaves scattered around me.

Photography

The expression of Ionic, Lily's afternoon and Morse Code are the same as videos, lacking the fragmentary narrativity;

Such as Ionic, I captured a shadow from a cup of milk when I drank it. Trying to imagine telling myself, I can see my soul from this white reflection.

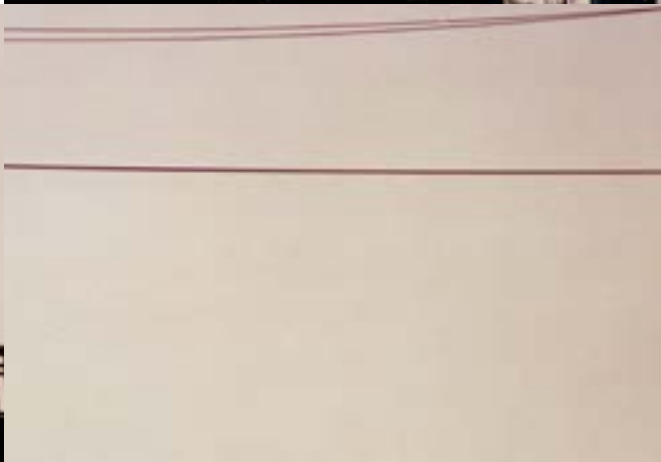
In Lily's afternoon, two girls always appear at the same time, one is about twenty years old, another is a little girl. Actually, these two girls are the same person who appears in different time but overlaps in the same place, always close to each other without consciousness.

When it comes to Morse Code, you namely know it is a password. People in photos sets unknown lamp signals which is wholly a secret, everyone can guess and interpret on their own way.



摄影作品“离子”在“什么都别想，梁玥个展”，
比翼仓库，上海，2002年。

Installation view of "Ionic"at "Don't Think About
Anything, LIANG Yue solo exhibition", BizART,
Shanghai, 2002



天，桥上 | The Sky, on the bridge
2002
摄影 | Photograph
哈内纸微喷 | Hanny mico jet paper
50 cm x 75 cm x 5 pic



莫尔斯码 | Morse Code
2003
摄影 | Photograph
80 cm x 120 cm

2003-2005 录像作品

Videos between 2003 and 2005

以切片无序的分镜头来叙述一种情绪，并且把这种情绪放在一个杜撰的人物身上，他或她可以是任何人，也可以是所有人。

Using the division and disorder lens to describe a sense of mood, and makes one immersive, he or she could be anyone, and also be everyone.



无处 | Nowhere
2003
单路视频 | Single-channel video
12'18"
Edition of 3

没有愿望，没有想像，没有时间感，什么都没有。

There is no hope, no imagination, no time, nothing at all.



风耳 | Deafland
2003
单路视频 | Single-channel video
10'10"
Edition of 3

风耳，是如风的耳朵，大概能听到嘈杂里被忽略的安静波段。

Deaf lands are like the ears of the wind, they might hear some hidden sound that people normally are not aware of.



麦盲 | Blindsweet
2003
单路视频 | Single-channel video
23'14"
Edition of 3

沉静状态持续到即将窒息的情况下，世界变得盲目和没有方向感。个人情愫寡淡到空白和不存在的状况下，图像会飘过来让眼睛看到。

There is a sensation that makes the people hold its breath, allowing the world to become blind and without directions. Personal feelings are getting blank and even inexistent, images are drifting and becoming visible for everyone's eyes.



明天 | Stop Dazing
2003
单路视频 | Single-channel video
35'35"
Edition of 3

2004 年的影像诗，中文名字是明天，明是明亮的明，天是天空的天。既是将来的意思，又可以理解为明亮眩目的天空的意思。英文名字并非直译，仿佛是要制止影片中大篇幅的混乱低靡并且哀伤和神经质的记忆和梦境。

It is a video poem made in 2004, the Chinese title is Ming Tian, Ming means bright, Tian means sky. On one hand it is referring to the future, on the other hand it can also be understood as a blinding bright sky. The English title is not translated directly, it means stop dazing, almost like to stop the great lengths of descriptions of dizziness, confusion, malaise, neurotic memories and dreams.

这个时期做的个展《停止晕眩》用了 stop dazing 的直译，（“像是对自己的一种号令，即赶快从隔空的时光游荡里醒过来，把那种如同裹在白被单里神游的窒闷感赶快切断。”）

During this period, the solo exhibition Stop Dazing following the literal tradition of Stop Dazing (such as my order which needs to wake up from a time space immediately, to escape from there as if a stuffy feeling wrapped in white sheets).



录像作品 " 明天 " 在 " 停止眩晕 , 梁玥 2003-2005 照片及录像展 , 梁玥个展 ", 比翼艺术中心, 上海, 2005 年。

Installation view of "Stop Dazing"at "Stop Dazing , Liang Yue photos & videos in 2003-2005 , LIANG Yue solo exhibition", BizArt Center, Shanghai, 2005

“明天应该是这些片子里最终结性的了，因为把原本想象出来的人物个体安到了自己的头上，完全以主观的方式在叙述自己的事情，自己的感情和感受，好像是蚕在吐丝，把所有的东西都吐了出来，是这个时期的一个自己给自己打句号式的作品。

这个期间也拍了非常多的照片，基本上都在描述一种想象出来的，凝滞在空气里的，仿佛可以被触摸的时间，跟现在的一些摄影的想法非常吻合，看来这个东西是在骨子里的，我一直就觉得时间是可以停下来被触摸到的。”

Stop Dazing is summarized among these videos, since I treat myself as imagined characters, to describe my story, my emotions and feelings on my own way. It seems like that silkworm is spinning with all their strength, which is a terminated self-accomplished work in this period.

I took a plenty of photos during this period, basically, they describing an imaginative space that freezing in the air, as if it can be touched. The ideas of these photos were consistent with main stream. It appears that this is in my bones, I always feel that time can be stopped by touch.



晴 1 | Clear 1
2005
摄影 | 彩色喷墨打印
Photogtaph | Color Inkjet print
60×90cm



将要入睡 | Will going to sleep
2005
摄影 | 彩色喷墨打印
Photogtaph | Color Inkjet print
100×125cm



当夜里的湖水结成冰 | When the lake frozen at night
2005
摄影 | 彩色喷墨打印
Photogtaph | Color Inkjet print
100×120cm

“此时期偏靠后的摄影 《时间错误》 《途中遇到 1999》等，开始显露出想要排除主观情绪，以一种隔空的距离感去拍摄现实的样貌，但仍旧非常迷恋那种隔空的没理由的想象，会给图片以某种切片式的剧情，比方说安一个有叙事倾向的名字，并且在之后的一两年里痴迷得保持着这种思维方式，时而冷静时而唏嘘一下。”

Wrong Time, I met 1999 on the Way were shot by the end of this period, which revealed to eliminate emotions to capture the real world by a method of my mind, but I was still indulged in that imagination without apparent reason, and added segment plots to my photos such as titled a name in narrating ways. I still kept this way of thinking in the next year or two, sometimes be clam and sometimes be sigh.



时间出错 | Wrong time
2006
摄影 | 黑白 C-print
Photograph | B&W Chromogenic Print
60×90.5cm × 3 pieces

途中遇见 1999 年 | I met 1999 on the way
2006
摄影 | 黑白 C-print
Photograph | B&W Chromogenic Print
120x 177cm



按时间线划分的录像及摄影作品

1999-2005

录像作品

离子（2000）
立立的下午（2000）
摩尔斯码（2001）
天，桥上（2001）
夏日里（2004）
一天到晚（2004）
暗夜楼道里（2005）
我的小怪物（2005）
动物园的傻瓜相机（2005）
夜里香（2005）
朋朋去游玩（2005）
将要入睡（2005）
木头和草（2005）
无题的光（2005）
无题的夜（2005）
雾气里的灯（2005）
当夜里的湖水结成冰（2005）
黯夜里（2005）
晴（2005）灯箱
雪白（2005）灯箱

摄影作品

月全食（1999）
迷药（2000）
点点（2000）
阁楼上的鬼（2001）
天光（2001）
这是一个秘密（2001）
最快乐的冬天（2002）
明天，天气会好吗（2002）
麦盲（2003）
风耳（2003）
无处（2003）
明天（2004）
下午四点（2005）

2006-2009

录像作品

talking about aids(2005)
延安有个圣诞节（2006）
郊游日（2006）
三个家伙（2006）
LadyLady(2007)
我爱夹竹桃（2007）
N（2007）
SiSi 到此一游（2008）
女儿（2009）
无题时光（2009）
到海边去（2009）
男人，哈哈（2009）

摄影作品

时间出错（2006）
四月雪（2006）
途中遇见 1999（2006）
山水（2007）
我非常严肃（2007）
被遗忘的情绪（2008）
关于生死（2008）
黄（2008）
丝绸上的过期色（2008）
sssssss 系列（2008）
D-day (2008)
静止（2009）
- 静物
- 静止
- 鲤鱼吃午餐
- 有点冷
寻找迷失的记忆（2009）

2010-2012

录像作品

Dasein(2010)
循环的慢动作（2010）
看鸟（2010）
夜间火车，一段报废的素材（2011）
去向（2011）
2011 年 纪录 no.1 圆明讲堂 祈福（2011）
老王小范种菜去 上集（2012）
钓鱼（2012）
伊拉（2012）
月（2012）
安静的房间（2012）

摄影作品

Dasein- 绿（2010）
Shanghai Lady（2010）
看鸟（2010）
诸多（2010）
诸多续—夏秋乱（2011）
诸多：涂鸦摄影（2011）
201209A(2012)
201209B(2012)
岛屿之间 01（2012）
岛屿之间 01（2012）
Yeah images (2012)

2014

录像作品

Video No 20140417 鱼卵篇
Video No 20140706 飞游故宫篇
Untitled No20141023 (Produced in Hamburg) 和一些墨汁手绘小图
No201408250903 的旅行者
Driving in the Morn Kills
Desperation

摄影作品

My super models（color）
My super models（BW）(后期中)

2013

录像作品

Video No 20130429
Video No 20130716
Video No 20130802
Video No 20130812
Video No 20130920
Video No 20130921
Video No 20130924(朱家角)
Video No 20131015

摄影作品

201304A
group1
group2

201304B
01
02
03

201305

2015

录像作品

20150417 飞机划的线
20150417 还好有超市
20150419 Slow Water
20150501 游行
20150503 蜗牛和乔伊斯
20150508 用来割草的羊群
20150508 Through the windows of museum
20150513 湖边第一版
20150517 窗帘的影子
20150517 飞虫和天空
20150522 快进
20150527 树上的孢子
20150527 调音
20150528 妈妈 飞艇
20150531 鬼山的歌声
20150603 Lakeside Again
20150607 街上的闪电
20150607 楼下的舞会
20150609 倒挂
昙花
C0054
Tiblick 后期中，暂未公开的电

摄影作品

一切都将蒸发不见（铝板上的摄影打印和涂鸦）
稍纵即逝
昙花写真
月夜如白昼

